

STUDIO LIGHT

Incorporating THE ARISTO EAGLE
and THE ARTURA BULLETIN



A MAGAZINE *of* INFORMATION
for the PROFESSION



Published by THE EASTMAN KODAK
COMPANY : ROCHESTER, *New York*

MARCH 1913

SEED



PLATES

The most successful portraits are those in which the character of the subject, in constantly changing expressions, is caught by the short exposure and fast plate—provided the resulting negatives are of good quality.

Seed Gilt Edge 30 Plates may be exposed under a fast light without the loss of delicate gradations, snappy catch lights and soft tonal quality throughout.

*It's Seed quality with increased speed
at the same price as other Seed Plates.*

SEED DRY PLATE DIVISION,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

OUR POLICY

Our business was established on a quality basis. It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 5

MARCH 1913

No. 1

MORE BUSINESS

ENLARGED ADVERTISING CAMPAIGN
FOR PROFESSIONAL PHOTOGRAPHERS

6,460,000 copies.

That is the accepted circulation per issue of the magazines that, beginning with April, will carry the "photographer-in-your-town" advertising.

It isn't a big list of magazines, but it is a list of big magazines.

It is a list of accepted leaders: *Cosmopolitan*, *Everybody's*, *McClure's*, *Munsey*, *Saturday Evening Post*, *Ladies' Home Journal* and *Woman's Home Companion*. We shall not use all of them every month, but sometimes we shall, and it is to be big space right through, full pages in the standards and quarter pages in the *Post* and the women's papers.

We know that this advertising pulled last year. With the cumulative effect and the fact that we are adding about a million and a quarter circulation there will be bigger results this year. We are especially enthusiastic over what

the women's papers should do. It's an expensive move. Those quarter pages in the *Ladies' Home Journal* will cost us \$1,500.00 apiece. But we believe that the women pretty nearly control the family expenditures on such things as photographs—that you will get results worth while from this unique publicity.

There has been too much apathy on this question of family portraits. The apathy log must be moved out of the business path. We have taken a firm hold on the big end of the log. General publicity will get it clear off the ground. But we can't pull it off the path while the little end drags. Local publicity will lift the little end.

That's up to you.

Business is better. But then, we can all stand it if we get more. We can get more if you will help wake people up to the fact that duty, pleasure and family pride combine in demanding more visits to the photographer-in-your-town.

FROM A DEMONSTRATOR

In the November, 1912, issue of the *STUDIO LIGHT* I read an article on the Post Card situation. You may be interested in the experience of one of my customers in that line.

A certain photographer in —, doing a very fine quality of popular priced work, was forced to make post cards by competition. He decided to make the best of it by playing on every string in the harp.

He makes white ground Azo E cards for a dollar per dozen. He gives them a great deal of attention and makes them as good as he possibly can. He makes from two to four negatives and shows proof. He retouches the negatives with care. The result is that he sells cards from several negatives in most cases, charging for extra retouching. Very often he gets an order at once for two or three dozen cards. He makes an 8x10 enlargement on Iris paper and double mounts it. When the customer calls for the work, he shows the neatly made print and admires it himself as a pretty sample of his work. The price is asked and he makes it only a dollar with a chance at a frame sale. He sold forty-eight of the first fifty enlargements that he made.

This gentleman's books show that in December, 1912, he aver-

aged \$4.85 per order. The highest priced work that he makes will not run over \$15.00 per dozen. The post cards do not seem to lower the average amount or price of the better work to any great extent. It's additional business. The cards are made good enough to uphold the high standard of quality for this "Bread and Butter and large slice of Cake Studio."



ARE YOU OVERLOOKING OPPORTUNITIES

There is a greater demand every day for the specialist—for the man who does one or two things better than others in the same general line of business. You have met them and had need for their services.

You send for a certain decorator, not merely to have new paper put on your walls, but because you know you can rely upon his taste in selection—his ability to do that one thing better than others. In the same way you have come to depend upon specialists in medicine, mechanics, law, and a score of other professions; but how about photography?

We have some few photographic specialists in the larger cities, and most of them are advertising and making money, but some of the inquiries we have received since we began our ad-

"Mother was a beauty in her younger days."

Mother may smile deprecatingly—but—Watch her go to the little top drawer and take out the precious photograph "taken before I was married." Chances are she will also tell you of her admirers. And we can believe they were many.

What a priceless record of her younger charms that photograph is to mother, and—to you.

Modern photography can do infinitely more to preserve the record of yours.



There's a photographer in your town.
Eastman Kodak Company, Rochester, N. Y.

vertising campaign for the photographer would lead us to believe that many opportunities for very profitable business are being overlooked in the smaller cities.

For example, the following card was received from a lady in a city of over 40,000 population:

Eastman Kodak Co.

DEAR SIRS:—Is there a photographer in this city who makes pictures of babies in the home; one who comes to the house? If so, please tell me who it is.

Very truly,

Mrs. L. M. ———

1401 E. 11th St.

We can't help thinking, when we receive such inquiries, that either our advertising for the photographer has reached further than his, in his own town, or that he is not willing to go after this business of home-portraiture.

When people have money to spend for home portraits and can't find a photographer to do the work for them, it indicates that there is certainly a field open to the specialist—the man who is willing to break away from studio traditions and go after business as well as have it come to him.

Our grandfathers took their wheat to the mill and brought home their flour, but the miller of to-day doesn't wait for things to come to him. He goes after the grain, makes a special brand of flour and advertises it, and if you are to keep abreast of present day conditions, you must not

only specialize but you must let the people know in what you are specializing.

The lady who wishes home portraits is not going to give up the idea, pack up her wardrobe and the children's and go to your studio, if she can find a photographic specialist who will bring his outfit to her home. Neither is she going to complain about the price if the pictures are satisfactory.

The specialist is the new factor in our business—the desire for home portraits is the new condition that must be met, and advertising is the medium through which you can get the business.

Anything that is worth having is worth going after, and if you don't go after it you will be confronted with the outsider coming into your town and taking the business away from you.

Meet the condition with a brass band and lead the procession—don't follow it.



Individuality is the distinction given to your work by Zetta—the quality not found in cheaper papers.

The customer willingly pays the difference.



FROM AN ETCHING BLACK PLATINUM PRINT

*By Matzene
Los Angeles, Cal.*





A

MORE LIGHT—SHORT- ER EXPOSURES— BETTER RESULTS

It is understood that a photographic skylight is a large opening in the side of a studio, covered with glass to keep out the weather and at the same time, *let in* the light. It is also understood that the greater the volume of light entering this room, and directed on the subject under the light, the shorter will be the exposure necessary for a good negative, it being understood that the light should always be properly balanced.

Following this line of reasoning, we naturally come to the conclusion that there is no need

of having the light unless we use it, and this brings up the point of our contention and shatters a prevailing fallacy. Many operators believe they cannot work out under the skylight with a large volume of light and produce low toned effects.

This is a fallacy, because the best low toned negatives are not made in a dark corner of the studio, as some suppose, but under the same conditions of light as negatives of a higher key of lighting. The trick is in the exposure and development of the plate, as we will show by our illustrations.

The farther you get away from the source of light, the greater will be the loss of modeling, and



B



C

all good negatives must be well modeled. It is the modeling, in fact, that makes the negative. A long exposure in a dark corner of the studio where the light is flat, does not produce a negative of the proper modeling essential to good printing quality; therefore, it would be necessary to resort to local reduction and re-touching to obtain even passable printing quality.

Our illustration A shows the subject directly under the light at a distance of not more than four feet from the side light. The light is well balanced, it was a dull day, and the normal exposure was one and one-half seconds. Illustration B shows the result obtained with normal

development, the negative being in a high key, such as would be made for ordinary clean, bread and butter photographic work.

Illustration C was made under the same conditions without moving the subject or changing the light in any way, the exposure given being two and one-half seconds and the negative developed to retain the same good modeling in a lower key.

The procedure is simple, the method being as follows: First of all, the negative must have a slightly longer exposure for low toned effects, the additional time being about as given for examples above. The regular A, B, C Pyro developer was used, in which the C solution is the Car-

bonate of Soda. To 7 ozs. of water, add 1 oz. of A, 1 oz. of B, but instead of one ounce of C, the development is started with one-fourth ounce of C, one-fourth ounce more being poured into a small graduate and placed where it may be had to add to the developer later on.

The plate develops slowly with this small amount of carbonate in the developer, but it will be seen that nothing is lost, the lighting merely being held down to a lower key and the highlights being just a trifle weak. When the image is well advanced and the shadows have been defined, the additional one-fourth ounce of carbonate solution is added to the developer, the highlights will immediately begin to snap up and the negative is taken out of the solution and placed in the fixing bath.

The result is a perfectly modeled negative in a low key, and there is quality and flesh tone—not flatness.

Customers are demanding more of the photographer these days, and it is needless to say that if a perfect negative can be secured in one or two seconds under the light, by the photographer who knows what the light is for and how to handle it, that photographer will have a decided advantage in his favor. He will secure better expressions and please a greater number of subjects, will lose fewer plates be-

cause of movement and will gain a reputation for being modern in his methods, when compared with the man who is afraid to work under his light.

NOTE—When Eastman Tested Carbonate of Soda is used in the Seed A, B, C Pyro developer, same should not be over 40 hydrometer test, or one ounce to sixteen ounces of water for the C solution instead of two ounces of other makes of Carbonate of Soda.



SEPIA TONES WITH HYPO-ACID METHOD

As a sepia toning method the greatest objection to Hypo-Alum has been the length of time necessary to get the tone and the excessively hot bath in which one has been compelled to handle the prints. These objections have both been overcome in the following Hypo-Acid toning method, which we have recommended for sepia tones on Artura Iris and which has met with the approval of the great majority of those who have tried it out.

Any Hypo-Alum toning bath is practically automatic, as far as the resulting tone is concerned, where prints have received identical exposure and development, and the same can be said of the Hypo-Acid toning method. However, prints which have received over-exposure and under-development will be warmer than prints which have received proper



FROM AN ETCHING BLACK PLATINUM PRINT

*By Matzene
Los Angeles, Cal.*



exposure and full development, and in this way only can the tone be varied.

From our own experience and the satisfactory reports which have reached us from all parts of the country, it is our opinion that the best results are secured from Artura prints which have been exposed so that the full time of development may be given, the print coming to a pause or stop. To force development will produce chemical fog resulting in muddy sepia tones.

HYPHO-ACID TONING BATH FOR ARTURA IRIS.

Develop the Iris prints in a developer compounded in accordance with the formula to be found in the direction sheet enclosed in each package of Iris, using one drop of Saturated Solution of Bromide of Potassium to each two ounces of developer.

Expose the prints so they can be given full development, thus obtaining a complete reduction of silver.

This is essential or prints will not have the proper color when toned.

The prints should be a shade darker than would be desirable for a black and white print, to allow for the change to brown.

Prints do not bleach in the toning bath, but a print of the proper depth for a black and white print would appear too light when toned, due to the fact that brown is more transparent than black.

Immerse the prints in the regular shortstop after development and fix them in the bath recommended in the formula. (Do not over-work the fixing bath.) After the prints are fixed they should be given a sufficient amount of washing to eliminate the surplus acid fixing bath.

They are now ready to tone in a bath prepared as follows:

No. 1

Water	128 ozs.
Hypo	16 ozs.

Place the solution over a fire and when hot (not boiling) stir in

Citric Acid (Powdered)	5 ozs.
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(If the Crystal Acid is used, dissolve in as small a quantity of water as possible before adding the hot Hypo Bath.)

Allow the Hypo-Acid Solution to cool and when cold add the ripening solution prepared as follows:

No. 2

Water	1 oz.
Nitrate of Silver	60 grs.

No. 3

Water	1 oz.
Chloride of Aluminium	100 grs.

When Nitrate of Silver and Chloride of Aluminium are dissolved, pour the Aluminium Solution into the Silver Solution and add to the cold Hypo-Acid bath. Then add

No. 4

Water	3 ozs.
Sodium Nitrate C. P. (Powdered)	1¼ ozs.

The toning bath is now ready for use and should be heated to a temperature of 110 degrees before placing the prints in it. Place the prints in the bath face up with a sliding motion to avoid air-bells, stirring them well during the first few minutes they are in the bath.

Toning proceeds rapidly and less than ten minutes will be required to completely tone the print sepia.

Avoid getting the bath too hot, as blisters may be encountered. A temperature of 110 degrees is sufficient.

The bath can be used repeatedly but should be renewed from time to time with fresh bath to bring it up to the original quantity.

After prints are toned they are washed in the usual manner.



FROM AN ETCHING BLACK PLATINUM PRINT

*By Matzene
Los Angeles, Cal.*



JOS. H. MONTGOMERY

*Montgomery's Studio*MAKERS OF
Quality Photographs

Corsicana, Texas Jan. 13, 1913.

Eastman Kodak Co.,

Rochester, N.Y.

Gentlemen:-

I am sending you by this mail under separate cover a marked copy of our daily paper, showing that I am taking advantage of your valuable advertising campaign.

We have a little city of 10,000 population and our daily paper has a circulation of 2000 paid subscribers. My business is GOOD and I lay it to my advertising. I change my copy every other day, using some original ads and some taken from Studio Light as well as those you run in the BIG MONTHLY MAGAZINES. Your advertising campaign is "GREAT". I am sure we all appreciate it, and hope you will keep the good work up. With best wishes for the E. K. Co. I am,

Yours very truly,



The letter above is from a man who has confidence in good advertising well placed, regularly changed and used continuously. Regular change of copy is one of the most essential things in good advertising.

around the famous "Brain" capsules and the patient can "keep his job" consumed by Dad Fisher, the stout, freely and comfortably. Price of your artist of the New York Amer. 25c, 50c and \$1.00 per bottle. Sold by all druggists. Will make its first appearance in E. A. Johnson.

"He may be President." That is the proud privilege of every American born boy.

But, whether or no, he is your son and photographs that preserve his boyhood and youth will mean everything to you in after years.

What he means to you now, he will also mean to others some day, and the little collection—"taken at" various ages—will be a priceless treasure for generations to come.



Montgomery

118 NORTH BEATON STREET

THE PHOTOGRAPHER IN YOUR TOWN.

The above ad, occupying a three-column space and using a STUDIO LIGHT cut, is a very good example of how our general magazine advertising may be followed up to advantage.



FROM AN ETCHING BLACK PLATINUM PRINT

*By Matzene
Los Angeles, Cal.*





FROM AN ETCHING BLACK PLATINUM PRINT

*By Matzene
Los Angeles, Cal.*



THE MATZENE STUDIO

In the most fashionable residence section of Los Angeles, surrounded by beautiful palms, rose gardens and spacious lawns, stands the photographic establishment known as the Matzene Studio.

The building is a dignified example of the modern residence studio, being similar in architectural style to the California Missions of the old Franciscan Padres. There are two floors, 40 x 110 feet, with a north single slant light, the entire building being occupied by the studio and work rooms.

We esteem it a privilege to offer our readers a series of illustrations from the work of Mr. Matzene, and the more so because of the fact that it is the first time he has ever allowed a series of his portraits to be published.

Our illustrations are representative of Mr. Matzene's every-day work. They are portraits of his regular customers, not celebrities, and were selected at a moment's notice. The prints are from negatives made on Seed 26 X plates, developed in the Plate Tank, and it is interesting to know that Mr. Matzene never resorts to local reduction. Harmonious and well balanced lightings, correct timing of exposures and development are the things

he finds essential to produce perfect printing quality in his negatives, and in these essentials he is most exacting.

As to print quality—Etching Platinum is used exclusively, and our illustrations can in no way do justice to the beautiful quality of the prints themselves.

It is gratifying to find such a happy combination of artist and artisan—one whose work will bear studying and offer so much suggestion as that of Mr. Matzene.



ON ADVERSITY

BY THE OFFICE BOY

The reception room girls sister wantz me 2 B her bes' feller agane but she kant git the diamon wring I gaiv her bak from the grocery feller wot she let taik it when she quit me for him.

She wantz me to Dmand it frum him, but I'm havin' trubel enuf payin' the instalmentz withoute goin' up against a feller wot ways 40 lbs. morn me.

I ast the Boss had I better recieve her to my buzzum an' Dmand the wring frum the other feller, an' he sed I had allreddy bin stung twiet in the saim plaice.

The Boss says that if a B stings you offen enuf you get youst 2 it, but wots the yuse of getting stung if you ain't in the B keep-in' bizness.

The Boss says my affares of the hart remin' him of a good man-



FROM AN ETCHING BLACK PLATINUM PRINT

*By Matzene
Los Angeles, Cal.*



ny fellers in bizness, they go up aganst sum kon gaim an' get bumped good, an the swellin' ain't gone down B4 they're red-dy 4 another 1.

An' I got 9 dollers yet 2 pay on the wring—I gess I'll enter a monneystary an Bkum a munk, an' jus' go roun' doin' good dedes, az that iz better than B in dun good, an' mutch les xpensiv.

The Boss says he wood hait to C me los' 2 the bizness world az a certain knumber ov horribul xamples is kneeded.

I tole the Boss that perhapz then I had better Bkum a dem-munstrater, and he sed that B4 I kood hoap to azspire 2 theire Dstinguished rankz that I had better Dmonstrait 2 him how I kood clene up the darkroom sink.

The Boss says that addversitty haz been the maikin ov many a man but he wuz afrade she kud-dent do mutch when she didden hav the maikins.

I am wunderin if that wuz a slam.

It's enuf to giv' you konklusion of the brane the way foaks fales to symperthize with you when yure hittin' the bumps.

The Boss says the only de-zeeze you can hav' an' hav' foaks symperthize with you iz nervous prosperity.

Atetene weaks at fifty centz per week will berry my hart trubblez in obbilviun, an I hoap bi that time to rekovery my eki-librium.

Mene while I'm goin' to buk-kel down to wurk, az it lukes az tho we wuzzent goin' 2 hav' kno dull season at all.

The Boss is hoopin' up the advertizin, and foaks wot ain't had their pitchers took sintz ole man Dagerry took em iz komin' in. U kan tel em every time Bkaus they awl maik the sain old kracks about taikin' gass or hoapin' they won't brake the lens.

The Boss says advertizin' is a good dele like fishin', if U let down a hook with a sine on it reedin' "I am a worm" you don't ketch menny fishes, but if you keep on lettin' down reel appetizin' wurms pretty sune the fishes think they hav' just gotta have 1 of em.

The Boss says you gotta kreate a appetyte B4 foaks will think they're hungry, and 2 get em hungry for fottygrafts you gotta tel'em why the shood want'em.



NEW BUSINESS MADE POSSIBLE

"Every day I can see the benefits of attending the Eastman School of Professional Photography. This was especially brought to my mind during the last holiday season when I was called upon to photograph a number of display windows. All this business was made possible for me because I attended the Eastman School last spring and learned how to do this kind of work, as well as how to handle other problems that daily confront the average photographer."

E. R. PERRIN,
Klamath Falls, Ore.



FROM AN ETCHING BLACK PLATINUM PRINT

*By Matzene
Los Angeles, Cal.*





PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED
BY PHOTOGRAPHERS AND
FOUND TO BE USEFUL

A photographer in a small town, who believes in advertising, makes a lantern slide each month from the advertisement on page 5 of *STUDIO LIGHT*. He has had small slips of paper printed, which read: "John Doe, *The Photographer in your town.*" The name occupies the top line and is in caps, while the lower line is in italics. This slip of paper is pasted across the bottom of the ad below the illustration, a negative is made of the proper size for lantern slides and the slides are shown at the two motion picture shows in the town.

The photographer gets a great amount of publicity in this way and pays for the advertising by making other slides that are used by the motion picture houses.



Queer things cause trouble in handling plates. A photographer was having fine transparent lines running from top to bottom of his negatives and could not account for the trouble. It was discovered by watching the man who loaded the plates into the holders. He wore an old coat, the sleeves of which had at some time been dipped in the fixing

bath. The plates were dusted and placed in the holders, the brush being held in the hand, extending backward under the wrist and touching the hypo-covered sleeve.

The streaks were caused by the hypo that was brushed on the plate in this way.



Every print you place in a frame should have the back neatly covered with paper to keep out the dust. Cut the paper slightly larger than the back of the frame and go over one side lightly with a damp sponge. While the paper is absorbing some of the moisture, brush over the back of the frame with hot glue and place the dry side of the paper next to the frame. The paper will dry tight and without wrinkling, if it has been placed on straight. Trim the edges and you have a neat backing that will keep out the dust.



The temperature of your developer for paper should be 70 degrees. If you are unable to hold this temperature in cold weather, try placing the developing tray on a flat can which has been filled with warm water. The temperature necessary for the water in the can will depend upon how cold a room you are working in.

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



Make Easter the Occasion

for that new portrait you have promised yourself so long. It's an appropriate time to exchange photographs, and besides, the pretty Easter hat and frock will show you at your best.

Make appointments early.

The Pyro Studio

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1913



Cleveland, O.	March 4, 5, 6
Indianapolis, Ind.	March 11, 12, 13
Chicago, Ill.	March 19, 20, 21
Detroit, Mich.	March 26, 27, 28
Cincinnati, O.	April 1, 2, 3
Memphis, Tenn.	April 8, 9, 10
New Orleans, La.	April 15, 16, 17
San Antonio, Texas	April 22, 23, 24
Dallas, Texas	April 29, 30, May 1
Denver, Col.	May 6, 7, 8



\$3,000.00

CASH PRIZES

For pictures to be used in

Kodak Advertising

OPEN TO ALL PROFESSIONAL
PHOTOGRAPHERS AND
THEIR EMPLOYEES

Send a postal for circular giving terms
and explaining requirements.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Eastman Portrait Lens



SERIES A, *f*.4.

A high grade lens of exceptional speed, suitable for the most rapid studio work. Optically corrected in the highest degree, affording brilliancy with pleasing roundness. A simple diffusing back gives depth and equality of definition on large heads. Fitted with Iris diaphragm, mounted in lacquered brass barrel.

THE PRICE

	Diameter	Back Focus	Equiv. Focus	
No. 1—5 x 8	3½ inches	8½ inches	12 inches	\$ 60.00
No. 2—6½ x 8½	4⅞ " "	11½ " "	16 " "	80.00
No. 3—8 x 10	4½ " "	13½ " "	19 " "	120.00

SERIES B, *f*.5.

A reasonably fast lens of quality, especially designed for quick exposures in short length operating rooms. It will produce brilliant and well defined negatives, has adjustable diffusing device, Iris diaphragm, and is mounted in a beautifully finished barrel. The lens may be used at full aperture for cabinet work and when stopped down is a superior lens for group work.

THE PRICE

	Diameter	Equiv. Focus	Back Focus	
No. 1—5 x 8	2 inches	9 inches	6½ inches	\$32.00
No. 2—6½ x 8½	2½ " "	11½ " "	8½ " "	42.00
No. 3—8 x 10	3½ " "	15 " "	11½ " "	57.00

EASTMAN KODAK COMPANY,

All Dealers.

ROCHESTER, N. Y.

It costs money to experiment—

but why experiment when you can just as well be certain?

Eastman Tested Chemicals are the result of careful tests for strength, purity and uniformity, in which all those chemicals falling below the very high standard of these tests are rejected.

By using these chemicals you can be certain of your results. We do the experimenting for you—make sure the chemicals are right for your use before we stamp them with our mark of approval—the E. K. Tested Chemical Seal.

It costs less to be certain.

On
every
bottle



On
every
package

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.

TOZOL

*The Simplified Developing Agent
for Photographic Papers*

A single chemical instead of two—less trouble to prepare—results equal to any combination of developing agents.

Just add the sodas, bromide and wood alcohol to an ounce of *Tozol*. There's nothing so simple—nothing so good for developing papers.

Tozol costs less—goes further.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

There's nothing so near an etching
in tone—in quality—in general effect,
as the print on

EASTMAN
ETCHING
EB BLACK OR **ETCHING**
ES SEPIA
PLATINUM

The superior quality of pure platinum
prints is appreciated by the worth-while
customer.

Warm black prints with cold bath on

EB

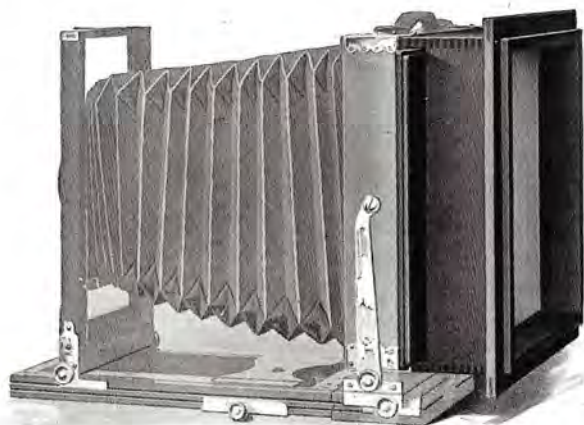
Rich sepias with hot bath on

ES

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

All Dealers.



The R. O. C. Enlarging Back

Instantly attached to the back of a view camera in place of the ground glass frame. Made in two sizes, $6\frac{1}{2} \times 8\frac{1}{2}$ and 8×10 , for Empire State and Premo View Cameras. Adapted to fit R. O. C. or Century View Cameras without extra charge.

R. O. C. Enlarging Back with Negative
Carrier and full set of nested kits, \$8.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

Order from your dealer.

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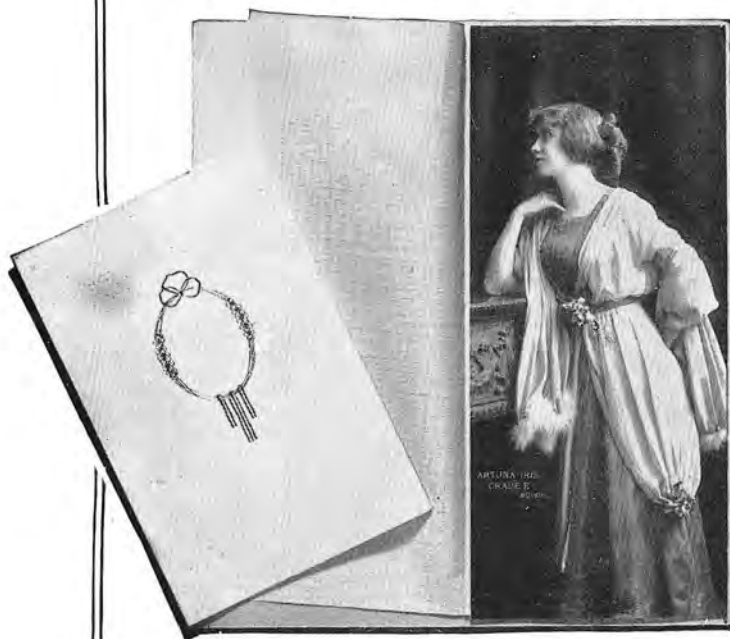
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